

VISIT...

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Carry On My Wayward Son

из репертуара группы "Канзас"

Обр. В. Keep

Moderato

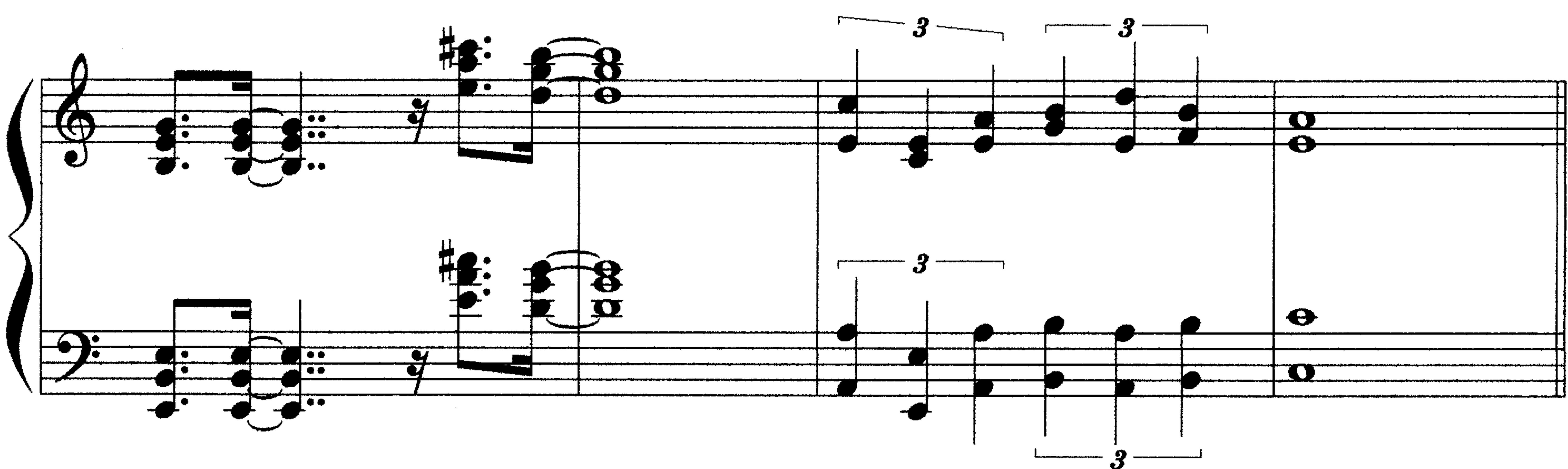
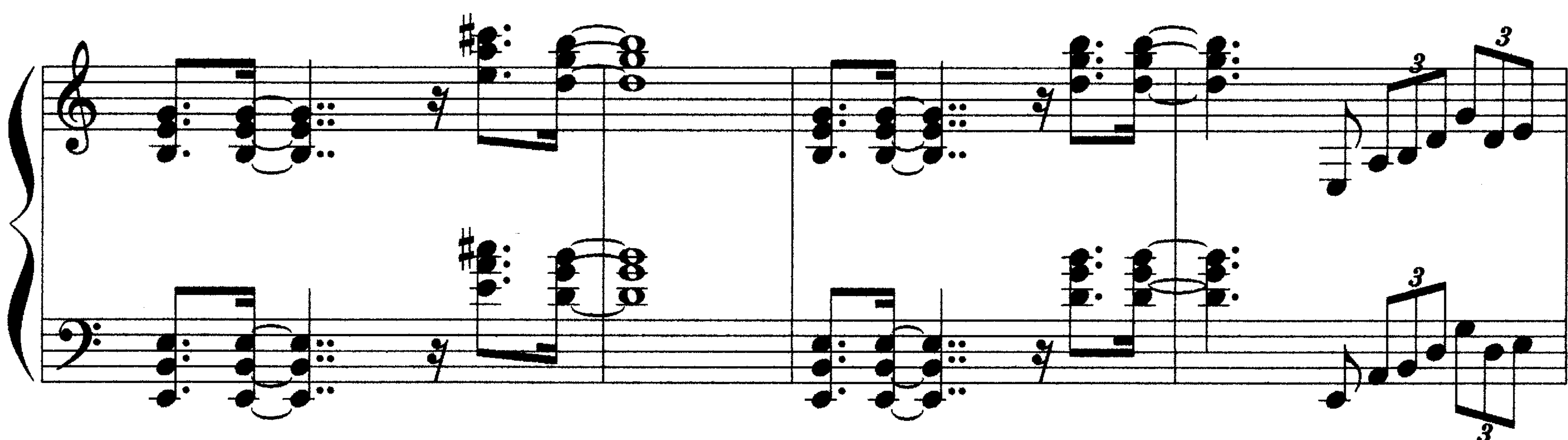
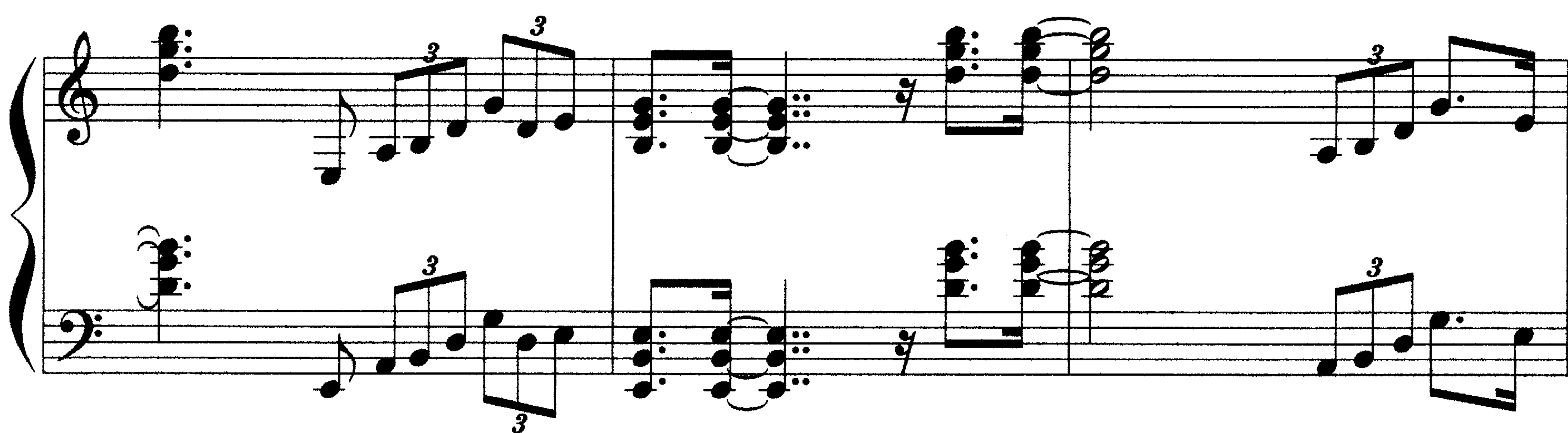
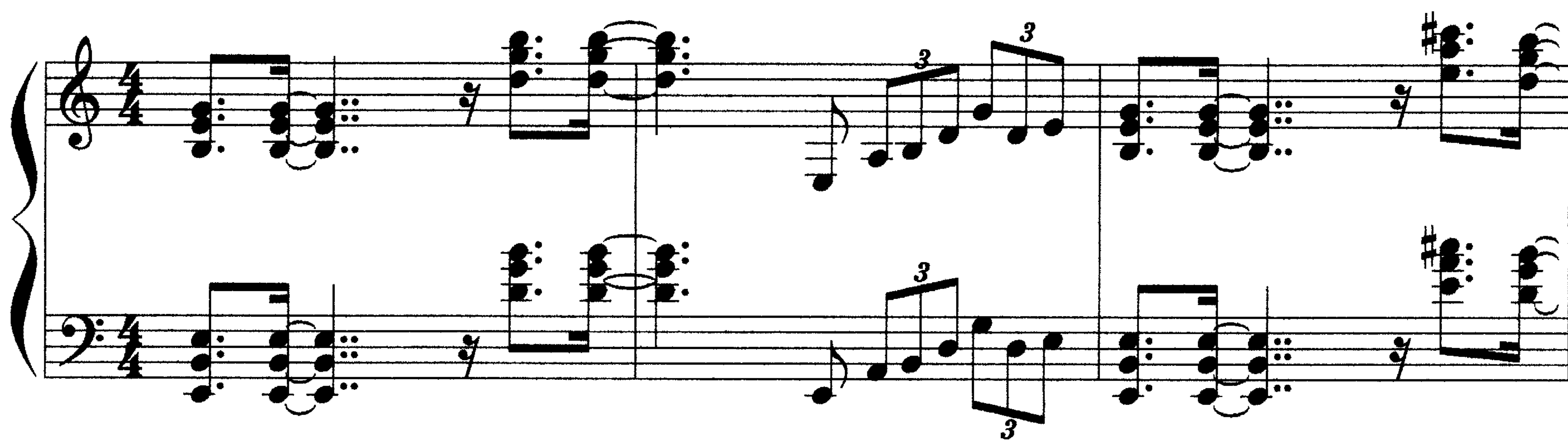
Vocals

Car-ry on my way ward so -- - o - o - on,
there'll be peace when you are do -- ne.
Lay your wea - - ry head to re - - e - e - est,
don't you cry no more.

The vocal melody is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The melody consists of four lines of music, each with a corresponding line of lyrics. The first line ends with a double bar line. The second line ends with a double bar line. The third line ends with a double bar line. The fourth line ends with a double bar line.

The piano accompaniment is written on a grand staff (treble and bass clefs) in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in the bass clef. The piano accompaniment consists of three measures of music, each with a corresponding line of lyrics. The first measure ends with a double bar line. The second measure ends with a double bar line. The third measure ends with a double bar line.

The piano accompaniment is written on a grand staff (treble and bass clefs) in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in the bass clef. The piano accompaniment consists of three measures of music, each with a corresponding line of lyrics. The first measure ends with a double bar line. The second measure ends with a double bar line. The third measure ends with a double bar line.



Carry On My Wayward Son Из репертуара группы "Канзас" Обр. В. Кеер Стр. 3

Vocal

8

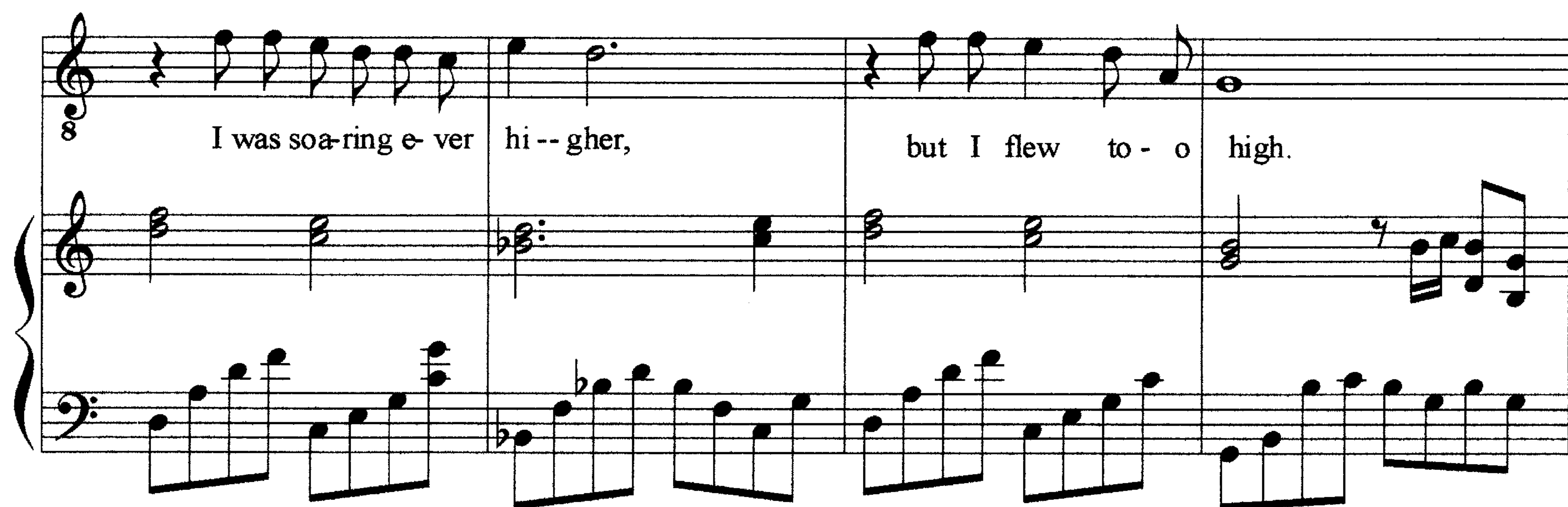
1. Once I rose a-bove the noise and con-fu sion just to get a glimpse be-yond the il-lu sion

Piano



8

I was soa-ring e-ver hi--gher, but I flew to-o high.



8

Though my eyes could see I still was a blind man. Though my mind could think I still was a mad man.



8

I hear the voices when I'm drea-min', I can hear them say.



8

Car-ry on my way - ward so - o - o - on, there'll be peace when you are do-ne

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a right hand with block chords and a left hand with a steady eighth-note bass line.

8

lay your wea-ry head to re - e - e - e - est

1.

don't you cry no

This system contains measures 5 through 8. Measure 8 is the first measure of a first ending, marked with a '1.' above the staff. The musical notation continues with the same instrumental texture as the previous system.

8

more.

This system contains measures 9 through 12. The vocal line is mostly rests, with the word 'more.' appearing in the first measure. The piano accompaniment continues with the same instrumental texture.

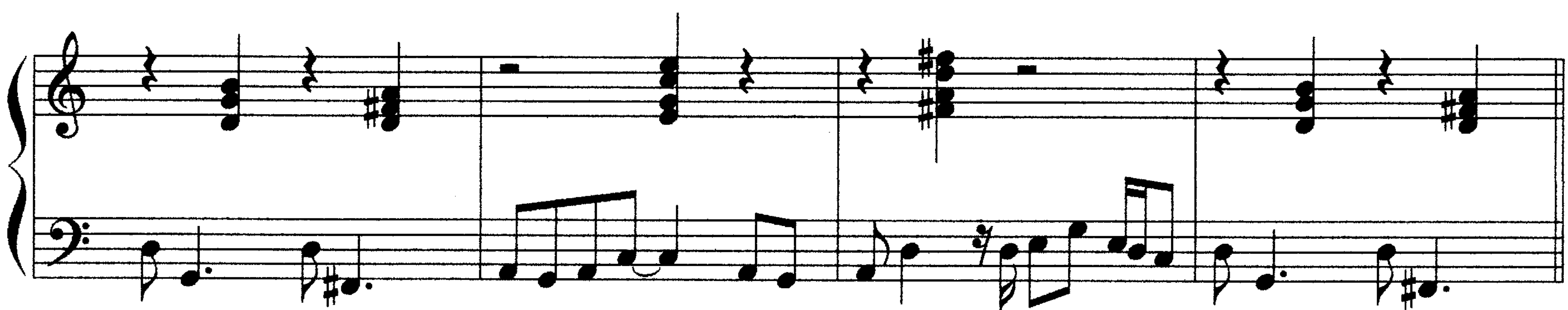
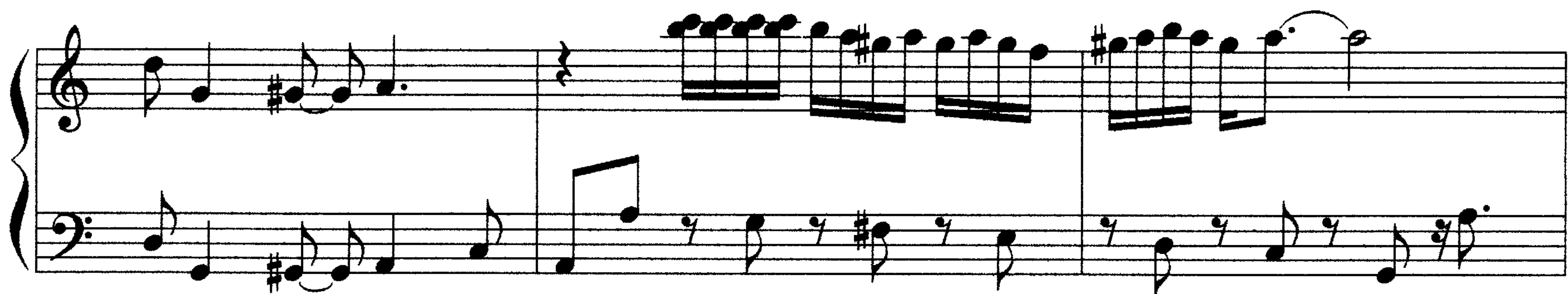
8

2.

6/4

don't you cry no Go!

This system contains measures 13 through 16. Measures 13 and 14 are the second ending, marked with a '2.' above the staff. At measure 15, the time signature changes to 6/4. The system concludes with the lyrics 'don't you cry no Go!'.



8 Car-ry on, you will al - ways re - mem - ber Car-ry on, no - thing e - quals the splen - dor

8 Now your life's no lon - ger emp - ty Sure - ly hea - ven waits for

8 You. Car-ry on my way - - - ward so - o - o - o - on,

8 there'll be peace when you are do - ne lay your wea - ry head

to re - e - e - est don't you cry no more!

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "to re - e - e - est" followed by "don't you cry no more!". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

The second system continues the piano accompaniment. The right hand plays chords, and the left hand features a more active bass line with eighth and sixteenth notes.

The third system of the score shows the piano accompaniment continuing. The right hand has some chords and a few eighth notes, while the left hand has a more complex bass line with triplets and sixteenth notes.

The fourth system concludes the piano accompaniment on this page. It features triplets in both the right and left hands, leading to a final chord in the right hand and a sustained note in the left hand.